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POTTERIES OF THE  
CESNOLA COLLECTION IN  
THE SOUTH AISLE OF THE  
GREAT HALL



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HAND-BOOK No. 2.

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*The Cypriote Pottery is placed in the South Aisle of the Great Hall. The Wall-cases are numbered 1-38, No. 1 being at the East end. The outer cases are lettered A-F. The shelves are numbered from below upwards. Thus 636 (9, 4) means that Vase 636 is in Case 9, on Shelf 4.*

*E. H. means East Entrance Hall; C. H. is Central Hall.*

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## INTRODUCTORY.

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POTTERY is clay, hardened by fire. The clay is usually softened by water for the purposes of forming into shape, but sometimes (as in modern tile factories) the clay is pressed into form while dry. The intermixture of sand, and stones reduced to powder, with the clay gives various degrees of hardness to the material when partially vitrified by heat. Being easily moulded and shaped, pottery affords the most extensive illustration of form in art. Mineral colors applied on pottery can be baked without material change. Pottery thus affords the most valuable record of the art of painting and decoration, preserving imperishably the tastes of all nations and tribes who have made and painted it.

Pottery has been made by all nations in all times. The earliest notice of the art in history is in the Hebrew of Moses, who describes the making and burning of brick by the people at Babel. The oldest known specimens of the art are Egyptian, dating from B.C. 3000 to B.C. 2000. Bricks are abundant in the valley of the rivers of Asia which may be as ancient, but none are yet known of earlier time than Urukhu, whose date is about B.C. 2200. The Chinese date the invention of pottery in the reign of Hoang-ti, a date about corresponding to B.C. 2168. In the East as in the West, therefore, the history of the art covers a period from B.C. 3000 to the present time. This period also includes all known works of human art outside of Egypt, where the chronology remains in dispute.

The Cesnola Collection includes specimens of ancient Egyptian, Phœnician, Greek, Roman, and Saracen potteries. The first and last are exceptional specimens. The collection illustrates in the main a local history of ceramic art practised in Cyprus by the Phœnicians and their Greek successors, from a date possibly B.C. 1500 down to A.D. 300, and perhaps later.

The student will be able here to examine, as perhaps nowhere else, the history of growth and change in local art under the varying influences which affect human life and human tastes.

The first forms were doubtless forms of utility. The bowl and the bottle are two simple forms, primarily useful, and afterward varied into a large number of known forms. Pools of standing water, ponds, lakes, rest in natural bowls, and may have suggested the first artificial bowl, whether of pottery or another material. The need of carrying water to great distances would suggest the narrow neck with a stopper, and the use of a gourd or a pottery bottle. Curved forms are more easily made than angular forms, and after the potter's wheel is invented circular forms are of course common. Copies of forms in nature are made when ideas of beauty in art begin to arise in the mind. Eggs, fruits, seed-vessels of plants, suggest forms both useful and beautiful. The purposes of utility and ideas of beauty work together to vary the simple original forms. Spouts, handles, feet are added, because useful, and varied to be beautiful. The narrow neck of the bottle becomes the graceful neck of the vase. The foot unites with various curves to the body. Complex forms grow. As forms are suggested, the popular mind rejects or accepts them. Art progress is a matter of commerce and trade. The people buy what they like, and thus popular forms are established in national arts. Angular forms are rare in original Western art. Polygonal forms are pleasing because they are repetitions and may be called rhythmical. An octagon is liked when all sides or opposite sides are equal. One side unequal to others destroys its acceptability.

The Chinese are fond of polygonal forms, as may be seen especially in the reticulated wares of the Oriental Porcelains in the North Gallery.

Decoration accompanies form as ideas of beauty control products. Early decorations are scratched surfaces, as in the Alambra wares. Check and lozenge patterns are rudely drawn; when colored earth is used, these are drawn in color. The love of repetition, rhythm, soon leads to selections of patterns in lozenges, and thus perhaps grow meander and like decorations. Circles are among early forms of decoration. Some tribes stamp them rudely on pottery with the end of a hollow reed. The potter's wheel enables decorators to draw circular bands around objects, and describe any number of concentric circles on the sides of vases. Symbolic decorations usually precede those which are merely pleasing to the eye. The Phœnicians seem to have adhered to symbolism always. The Greeks cared little for symbolism, and were great lovers of beauty in repetitions, as shown in their border decorations, which are also popular with us. The Phœnicians rarely made pictures of objects. The Greek mind seems to have introduced pictures of animals, flowers, and men as pottery decorations. The Egyptians had also used these paintings, but apparently with more reference to the religious character of the pictures than the decoration of the pottery.

Decorative surfaces to pottery seem to have been invented by the Egyptians. Blue, green, and white enamels were used in Egypt at a very early period. The Phœnicians probably invented the thin glaze which has given the modern name *Lustrous Pottery* to the favorite ware of the Greeks. The orange-red ware of the Phœnicians, covered with this thin varnish-like glaze, was adopted by Greek taste and used for the larger portion of all the superb products of Greek Ceramic art.

Among the potteries found in the Curium vaults, the student will find a series of illustrations of the progress of art from Phœ-

nician to Greek characteristics. The vase, No. 5495 (F, 2), on which appear Hercules and the Nemæan lion, is important as a link between the early style commonly called Doric (sometimes Carthaginian) and the later Greek style of painting vases with pictures in black on red. The work is of the later Greek class, while the lion is the immobile animal of the Doric vases, and the style is evidently of the transition period.

Colored enamels were not favorite decorations with Phœnicians or Greeks. Babylonia and Assyria used them freely, and built great walls with brick enameled gorgeously. Occasional specimens of such work by Greeks have been found in Rhodes and other Greek localities, apparently of Greek workmanship. Egyptian enameled objects found their way to Cyprus, as shown by examples here.

In the Cesnola Collection the student will find the origin of a vast portion of the body of Greek form in art. It is important to note that in this extensive illustration of Phœnician and Greek Ceramic art, there is not one duplicate specimen. To the student and the art historian every object has a special value. There is no known form popular among the Greeks and by them handed down to us which is not here found in the work of their Phœnician predecessors. This fact is a revelation in the history of art. The Cesnola Collection is thus an inexhaustible source of instruction and example for American artists and artisans, as well as to those students of history who seek to know the origins of the Hellenic civilization, which is in so large measure the ancestor of our civilization.

## CYPRIOTE POTTERY.

*For a short historical account of ancient Cyprus see the Hand-book to the Sculptures.*

**I**N many ages and countries it has been the custom to furnish the house of the dead with the objects that surrounded him during life. Thus it is, that while scarcely a trace of antiquity has been left above ground in Cyprus, the soil teems with relics, "fossils" that revive the memory of their owners. The pottery in the South Aisle, the glass and much of the jewellery and many seals in the South Gallery, the bronzes in the West Entrance Hall, the alabaster phials, the terra-cotta figures, little idols and ornamental statuettes, in the East Entrance Hall, were all the furniture of graves. Beside the great demand for pottery to put into graves it was employed in antiquity, it should be remembered, as it is still largely employed by the descendants of those nations, for storage and transportation where we use other materials. Thus the array of pottery in the South Aisle displays not only jars, pots, pitchers and cups, but the ancient representatives of our boxes, barrels and buckets.

There are two great groups in this arrangement, the principle of division being the use of the wheel.—*Hand-made Pottery* in Cases 1–15, excluding Cases 12 and 13; *Wheel-made Pottery* in Cases 17–35, with 12 and 13, most of the large jars on the lowest shelf of all the wall cases, and Cases A–E.\* The invention of the potter's wheel caused the difference in shape and ornamentation between these two classes.

- (1.) The *shapes* of the wheel-made pottery are few and simple, departing less from the fundamental forms of sphere and cylinder.
- (2.) Even when the bodies of the hand-made pottery are simple,

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\* Cases 36–38 are disregarded, being foreign styles and not native Cypriote Pottery. F, the Pottery of the Treasure of the Temple of Curium is not included because it is itself a collection of various styles.

they are inferior in that they are *globular*, and therefore heavy and without individuality, whereas the shapes of the wheel-made pottery are more like statues, rising high with greater breadth at the shoulders.

(3.) With the hand-made pottery a *round bottom* is the rule; the few bases are flattened badly; the rims are attachments. In the wheel-made pottery a flat base is a necessity of the process, and the rim is part of the same mass that may or may not be accented by the turning.

(4.) The hand-made pottery is furnished not unfrequently with *modelled decoration* which in the wheel-made vases has been discarded. Examples, 3 (2, 2), 1503 (7, 2), 1634 (7, 4), 1246 (8, 2). These effects of modelling in shape and in fantastic ornament make them often incline toward the intricacy of the animate world, whereas the wheel-made pottery is geometrical.

(5.) The *surface decoration* of the hand-made pottery is less simple, being lavished over the whole body. In the wheel-made, the most striking feature is the series of bands that belt the vase. It is an ornament that the wheel has brought with it, and is made by holding the brush against the vase as it revolves before the worker's hand. The belts and the zones they enclose subdue the other decoration and become much the most striking ornament. Horizontal bands are not uncommon on the hand-made vases, but they are lost in the mass of other decoration and hence form no zones.

(6.) Another striking divergence in decoration, which, however, has nothing to do with the use of the wheel, is the application of sets of *concentric circles*, as 3903 (19, 2). They are found in profusion on the wheel-made pottery, but are unknown to the hand-made, except on a few pieces of the Alambra pottery.

Beside these structural and decorative differences are differences of accompanying objects.

(1.) Except in very rare cases, hand-made and wheel-made pottery were, as we might expect, not found united in the same grave.

(2.) The rude terra-cotta statuettes and the Oriental-looking terra-cotta statuettes (E. H. 20-21); the open shell-shaped lamps on the lowest shelf of the Case of Lamps (next to A); the cylindrical seals with Assyrian subjects—these three classes of objects were in graves with the hand-made pottery; they are not a feature of the wheel-made, which had with it very few terra-cottas,

lamps, and seals. Thus are the hand-made and the wheel-made pottery two sharply sundered groups, distinct in process of making, in decoration and in associated objects. *N.B.*—The wheel-made pottery in Cases 12 and 13 is in all respects except process of making and decoration to be classed with the hand-made, for it was united with it in graves and accompanied by terra-cottas of similar kind.

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## ALAMBRA POTTERY. (CASES I-6.)

ALAMBRA is the modern and probably the ancient name of a village near Dali, the ancient Idalium. The accompanying objects were coppers, terra-cotta statuettes of gods, men and beasts, clay whorls, lamps, and vessels of serpentine stone.\* Terra-cottas 1-4 (E. H. 21, 5) are from Alambra.

The clay is mostly red or yellow, but a certain number of pieces (Cases 5 and 6) are of a blackish clay. The black and a large portion of the red ware has received a coating each of its own color. All of the pottery of Alambra was made by hand and consequently few pieces have flat bottoms. From the same cause there is a good deal of variety in shape. Animals seem to be represented by 156, 157 (3, 3), 350, 349, 351 (4, 4). The independent hand of the potter is seen in the frequent insertion of a spout which often looks like the reminiscence of a reed with the end sliced off and thrust into a gourd. Spouts are rare in the Cypriote wheel-made pottery. The same plastic (*i.e.* modelling) tendency is displayed in various kinds of attachments. One that looks like a shallow cup is seen on several pieces, as (1, 2), 196 (4, 4). Knobs are common 7 (1), 3 (2, 2). Other knobs are pierced for threading a cord by which a small vessel may be slung. Another ornament is less plastic and follows the surface as relief. Such is the decoration resembling chainwork, 3 (2, 2), 7 (1, 2). Plaiting was not unlikely the parent of the ornament. Thumb-marks made on the wet clay are a frequent ornamental device. Nos. 9 and 11 are furnished with rivet-like ornaments. These rivet-like mouldings are only on pieces which at once call copper caldrons to mind.

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\* Most of the articles of serpentine stone (E. H. 7) accompanied the Alambra Pottery.

On top of the long neck of 255 (5, 4) is a little vase, a feature not uncommon in the Cypriote pottery, and known in the oldest pottery of Greece. Extremely common in the pottery of Alambra is the bottle-shape, 252 (6, 5). Like the *alabastron* (E. H. 6-5), they are all furnished with a wide flat disk around the mouth. The *oinochoe* (pitcher with lip) is lacking in the Alambra pottery. Its place is taken by the gourd-like vessel with spout, or one with the neck sliced off diagonally.

**ENGRAVED DECORATION.**—The most striking feature of the Alambra pottery is that its surface decoration is not painted but engraved on the clay. The similar rectilinear decoration elsewhere in this collection is applied by paint and brush except here and in the pottery of Case 7. Engraved decoration belongs to the pottery of uncivilized nations. Thus the so-called pre-historic pottery made in Northern Europe before civilization came to them from the Romans, and the most ancient pottery of Italy was engraved. Hence the inference that this is the oldest Cypriote pottery in the collection. The accompanying terra-cottas, 1-4, are the rudest in the collection. The engraved lines in a large proportion of cases, but only where the red or black clay is covered with red or black paint, are filled in with white that throws the system of lines into relief. Engraved decoration thus whitened occurs in "pre-historic" pottery of Troy and Switzerland. Thus everything points to great age. We should at once assign this pottery with its engraved decoration to the period preceding the invention of painted decoration in Alambra, were it not that most of the associated terra-cottas are decorated with painted lines.

**CHARACTER OF SURFACE DECORATION.**—It is rectilinear. Not unfrequently the horizontal band is employed, being a series of closely-drawn parallels girdling neck or body; but the decoration consists mostly of broken parallels—short parallel lines grouped into various simple geometrical patterns. The brilliant surface gloss seems to be polish, not glaze.

#### CLASS IN CASE 7.

This came from a place now called Agios Paraskiva, near Nicosia. It was seldom accompanied by other pottery, and this, when found, was that in Case 14, with painted decoration, whereas the decoration of the present class is engraved or raised. It was also accompanied by vases in shape of animals, with engraved and

raised decoration of the same character as this of Case 7, Nos. 26, 27 (16, 4), 50 (16, 3), 79 (17, 3), by terra-cotta statuettes, by shell-shaped lamps, and by articles in bronze. It is hand-made and rude—the rudest pottery in the collection. The clay is of a dirty earthen color, and the wash of brown, badly applied, easily peels off. In shape and decoration it has on the whole a likeness to the Alambra, but a second glance will show distinct differences. The bottoms are round, or if flat, have no bases. Now and then an egg-shaped bottom ends in a button. Several of the mouths, unlike the Alambra vessels, are furnished with a lip.

**DECORATION.**—This is sometimes raised, sometimes engraved. The engraved differs from the Alambra in the patterns into which the short parallels are combined. The raised is more widely employed than in the pottery of Alambra, and in character is very different.

#### BLACK WARE. (CASE 8.)

This, with the following white ware, and that in Cases 12 and 13, are to be classed together, for they were together in graves, were accompanied by the same kind of terra-cotta statuettes,\* and in shape the present class resembles strongly the following white ware. The clay is of a dark gray, grown still darker in the firing, very fine and very hard, and uncoated with paint. In *decoration* it falls into two classes, as paint has or has not been used. (a.) The paint is always white, and the decoration consists of well-separated bands of three or four lines running down, around, or across the body or neck of the vase. (b.) Vases without paint are undecorated, or have raised lines of two or three straight verticals or belts. A marked pattern is on 1246 (1) and 1247 (5). Nos. 1331 and 1421 (3) are in every respect exactly like vases found in Egypt. No. 63 (C. H. XXXIV), in the Drexel Collection of Egyptian Antiquities, is in every respect of this class. Only a few specimens of this black ware (Case 8) are exhibited.

#### RED CLAY WARE. (CASE 8.)

This, of which only a few specimens are exhibited, is of the same class as the foregoing black, being found with it in the same

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\* Nos. 10, 13, 15, 14, 17 (E. H. 21, 5).

graves, and its two shapes recurring in the black ware. The tapering shape has been found in Egypt, and of the same color of clay.

#### WHITE WARE, BLACK PAINT. (CASES 9-11.)

It was nearly all got out of graves at Maroni, the ancient Marium, not far from the Phœnician Amathus. It was accompanied by the foregoing black and red pottery in Case 8, and by the next following in Cases 12 and 13. All three were found with terra-cottas 10, 13, 15, 14, 17, and with the Assyrian cylinders figured in Cesnola's "Cyprus" plates, 31-33, which have been pronounced by Mr. C. W. King, of Cambridge, Cypriote imitations of Assyrian seals. The clay is hard, gritty and rather brittle, and is always coated with a white, smooth, hard wash. It is all made by hand. The bottoms are flat, and usually provided with a rim. The *rectilinear decoration* is very different from that of the other pottery of the collection. It looks as if the vase were suspended in a slight and open framework of strips of cloth. In an open space is not unfrequently placed some small single figure, such as a star. There is a striking likeness of shape in this white to the foregoing black ware. Common to both are three prevailing forms.

#### WHEEL-MADE POTTERY. (CASES 12-13.)

It was found mostly at Maroni—No. 994 (12, 2) at Amathus, 993 (19, 2) at Agios Paraskiva. It was in the company of the foregoing white class, and with it, beside the terra-cottas mentioned, were 5 and 7 (21, 4), and a number of animal-shaped vases, as 24 (16, 4), 22 and 25 (16, 5), 23 (17, 3), 11 (17, 4). In decoration and shape it falls into two groups, one in 12, the other in 13. The shapes of 12 are much more like those of the rest of the hand-made pottery. So also in decoration, which is rectilinear and like the other rectilinear decoration of the collection. The decoration of 13 is largely curvilinear, and in other respects stands alone in the whole collection. A striking shape is common to 12 and 13, but more frequent in 13—1167 (12, 4), 1007 (13, 4). It was not found by General Di Cesnola elsewhere in the island, and was till recently unknown in the pottery of the Mediterranean nations. It was found by Dr. Schliemann in Mycenæ. The like-

ness of the class in 13, which in shape and decoration stands apart from the rest of the collection, to the pottery of Mycenæ, is unmistakable in (a) the shape just mentioned, (b) many decorative "motives."

The most important pieces are 993 and 994 for their pictures of living beings, inasmuch as early pottery is very rarely decorated with animate figures.<sup>1</sup> They are extremely rude representations of men and two-horse chariots. The men are painted without arms, their bodies and the chariots are shaded with dots, the bodies of the horses are painted solid without anatomical distinction of parts as in the "Asiatic" and black-figured vases of Greece. On 993 is a rude female figure with uplifted arms. It is probably an idol and resembles the Greek *xoanon*, in its earliest form a log of wood furnished with head, arms, feet, and attributes. The horses have the spun-out bodies so well known in the earliest Greek pottery.

#### CLASS IN CASES 14-15.

It was found chiefly at Agios Paraskiva, whence also the pottery in Case 7 came, and now and then the two were together in the same grave. With the present class were found most of the animal-shaped vases (15-17), most of the open shell-shaped lamps, most of the Oriental-looking terra-cotta statuettes, e.g. 21, 20, 22, 51, 56, 72, 89 (21, 6), 18, 19, 32, 35, 38 (20, 6), 69, 70, 71, 73, 77 (21, 4), and most of the masks (21-20, 2)—in short, nearly all of the best and least primitive of the non-Greek terra-cottas. The clay is soft and crumbling, and the paint leaves it readily. Just as the black ware in 8 and the white in 9-11 were alike in shape, so do the Alambra that in Case 7 and the present class resemble one another and differ from the other two in variety of shapes, lack of flat base or base with ring, in spouts, queer attachments, perforated knobs, and in decoration. Nos. 652 (15, 3) and 664 (15, 2) according to the conjecture of their discoverer, were put to a very interesting use as the milk-bottles of the babies of ancient Cyprus. 992, 988 (15, 2<sup>b</sup>), with head like an owl and little balls within, were the babies' rattles no doubt.

#### ANIMAL-SHAPED VASES. (CASES 15-17.)

These are all small. They were not found at one place but accompanied the foregoing classes of pottery, as clay and decora-

tion will show. Beside the decoration familiar to us on the other pottery, the present class employs representations of animals (*a*) modelled fully in the round, or (*b*) surface decoration either in relief or painted. Thus on the bird 7 (17, 4) is painted a peacock, on the bird 5 (17, 4) is painted a fish, and on each side of the doubtful bird or beast 12 (17, 2) is moulded in relief a row of little quadrupeds. None of the other hand-made pottery has decorations of animals.

### REVIEW OF THE HAND-MADE POTTERY.

**SHAPE.**—(1.) Round bottom. (2.) Globular shape. (3.) The bottle-shape with neck quite as long as the round body is a strongly marked feature, much less prominent in the wheel-made.

**DECORATION.**—(1.) Plastic decoration. (2.) Decoration often covers the whole vase. (3.) No animal and vegetal decoration. (4.) Great infrequency of curved lines.

### BLACK FLUTED WARE. (CASE 17.)

It accompanied the following class “with Belts and Concentric Circles.” The clay is soft and of pale earthen color. With scarcely an exception the outside is entirely covered with a dull black wash undecorated by designs. The two most common shapes, as in all of the wheel-made Pottery, are (*a*) the *oinochoe* (using the Greek name for pitcher), as 1825 (17, 3); (*b*) a vase, as 1721 (17, 5) with wide mouth and two vertical handles from body to brim. This class, to a much greater extent than any other, has legs and feet. 1708 (1) is in shape the Greek *amphora*. The ornament is seldom other than rough flutings on the body.

### RED WARE. (CASE 18.)

It came mostly from the Phœnician cities of Amathus and Citium, and since one of this class No. 76 (E. H. F) has a Phœnician inscription, these vases are to be pronounced Phœnician. The clay of pale yellow or pink has usually a coating of thick red paint. There is no decoration of lines except that, in some cases on the neck near the head, are thin horizontal painted rings made by the

wheel. There are two shapes only—the bottle and the *oinochoe*. The mouth of the bottles is surrounded by a wide, flatly curving brim, something like that of the *alabastron*.

## VASES WITH BELTS AND CONCENTRIC CIRCLES.

(19-34, A-E, AND MOST OF 1-35, 1.)

It was found in various parts of the island, but chiefly at Idalium and a place now called Ormidia. Its technical character is excellent—the clay well mixed and well baked, the paint firm and not yielding to diluted muriatic acid, and its decorative designs are drawn with freedom and precision.

**SHAPES.**—Nearly all may be reduced to the following categories.  
 (1.) *Far*, as A-E, with two opposite horizontal handles on the shoulders, wide neck and mouth. The height ranges from 3 ft. to toys of less than 3 in. They were no doubt used for storing provisions both solid and liquid, like our boxes and barrels. Some of middling size were used for carrying water from the well on the head, as is done to this day on many a coast of the Mediterranean.  
 (2.) As 3817 (19, 1). It has a wider mouth, a shorter neck, and lower, thicker set body than the *Far* (1), two vertical opposite handles from the body to a level with the brim. (3.) *Oinochoe*, as 3910 (21, 2), (Greek pitcher shape) jug with hanging lip. The neck is very narrow, like the early Greek *oinochoai*. There are two shapes, one with globular body, the other with pear-shaped body and no neck. (4.) *Bottle*, used probably for holding ointment, as 3024 (19, 3); globular body, narrow short neck; wide flat brim about the mouth; one handle joins the body with the base of the neck; a little vase usually 4-6 inches high. It corresponds to the Greek vase identified as the ancient *aryballos*. A variety has two opposite vertical handles, and is often round-bottomed. Shapes 1-4 are very seldom furnished with leg and foot. (5.) *Cup*, with one vertical handle rising to the brim, 3579 (25, 3); or two opposite horizontal handles below the brim, 4446 (27, 3). They are often lifted on leg and foot. The larger pieces may have been bowls.  
 (6.) *Plates*, or shallow bowls of various degrees of flatness; at the top of 19-34 and in A-E. Some have two horizontal handles, others no handles. (7.) *Barrel-shaped Jugs* like 3095 (28, 1), a shape it is believed peculiar to Cyprus. The neck and handle are

those of the Bottle above. (8.) *Hydria*, (Greek name of corresponding shape) as 3302 (35, 1). The high body and two horizontal handles are like the Jar above, the neck with the third and vertical handle is like the Bottle. A variety, 3306 (25, 1), drops the two horizontal handles.

DECORATION OF BELTS.—The horizontal bands can be made by the wheel with so much ease and of such breadth that, where any decoration occurs, it is by far the most prominent and almost never-failing decoration of the wheel-made pottery. They have banished the rectilinear decoration to certain well-defined quarters on the larger vases, and on the smaller have often completely suppressed it. The belts are in character also, for they accent the shape of the vase and are structural; they mark the stages of vertical growth and the variations of horizontal dimension. The belts are never placed in close series from top to bottom, as in the earliest Greek pottery. The usual order is three belts or sets of belts. Very common are vertical bands, as on the *oinochoai* (19-21); but they occur only on vases with globular bodies, namely, *oinochoai* and bottles, and are always parallel with the handle. Some of these globular vases have horizontal bands, others vertical, and others combine the two kinds. The horizontal bands crossing the vertical are, with scarcely an exception, at the top of the body only.

RECTILINEAR DECORATION.—*Position.* Since the belts form the groundwork, the other is necessarily confined to the zones between the belts, and is employed only on the upper part of the vase—the shoulders and neck, probably for convenience' sake. On small vases, where it would be crowded, the zones commonly are free of it, and it is frequently omitted on the larger vases. *Character.* Its short, straight lines are not continuously arranged, as in the hand-made pottery, but enclosed in figures are placed at intervals in the zones. These figures are triangles, parallelograms, and diamonds. The first two may be placed at intervals in the zones, joining an upper or lower belt, but the diamond is used continuously to fill up another figure. All three are filled by hatched lines or chequer-work, or smaller diamonds. A long zigzag often fills a narrow parallelogram. When the parallelogram is large it is often filled by a big diamond, or by a cross with the arms in the corners, as 3104 (A, 3). The circular compartment in the centre of a plate is often filled by the shape of the Maltese cross. To sum up—

the rectilinear decoration of the wheel-made pottery differs from that of the hand-made in that (*a*), it is strictly confined to framed-in spaces; (*b*), it is not allowed to hang within that space, but must touch its boundaries. Simplicity, clearness, and regularity make up its character.

CURVILINEAR DECORATION.—This is geometrical and not taken from the vegetal world. Pictures of flowers and leaves are discussed, p. 19. (1.) An undulating line, 3151 (2, 1). (2.) Concentric circles. (3.) A looped border to a straight line, 3104 (A, 3). (4.) Like half a section of a bulb, as the onion, placed in the corners of a square parallelogram, or on the opposite sides of a long high one, 4456, 4460 (26, 3). (5.) A line filled solidly with black swells up into a single wave along a boundary, as in B. (6.) *Guilloche*, so common in Assyrian decoration, not found at all in the hand-made pottery, is rare in this wheel-made, occurring on only nine pieces—4638 (E, 2), 4738 (29, 2), 4096, 3797 (31, 2), etc. in 31. All but 4647<sup>a</sup> (31, 4) are of the very large cream-colored group of the present class, which came mostly from Ormidia (see p. 18). (7.) *Rosette*, extremely common on the Assyrian reliefs, is in this collection found very rarely and only in the hand-made pottery, in ten cases—4730 (28, 3), 4661 (30, 4), 4139<sup>a</sup>, 4139 (31, 3), 4096, 3797 (31, 2), 4636 (E, 2), 4735, 4736 (29, 2), 4378 (31, 2). (8.) Not infrequent is a series of concentric hooks hanging from an upper line, 4138 (31, 4). (9.) Row of disks, twice occurring, dark in 4139<sup>a</sup> (31, 4), white on dark ground in 3744 (D, 3).

SINGLE MARKS.—Free, wandering marks that may be dropped into any vacant space. In 32 are a number of vases, most of which have these marks for their sole decoration. Common in the wheel-made, they occur in only one class of hand-made pottery—the white ware (9-11)—which, however, has a different set of marks. Thus it has not the cross with bent and equal legs, 4036 (B, 3), a name for which, as *suastika*, has been popularized by Dr. Schliemann.

CONCENTRIC CIRCLES (see Cases 19, 20) are a very prominent feature of the Cypriote pottery. They were not employed in the hand-made pottery except the Alambra, nor in the wheel-made (12-13), so like the Mycenæan. They are commonly arranged in rows in the zones, but they are also placed in compartments, 2981 (C, 3), very rarely to fill up some unframed space, 4639 (E, 3). Concentric circles are a frequent decorative “motive” in the early

remains of Europe. A glance will show that they were not made by free-hand drawing, but by means of the wheel or with the compasses. A central puncture can be detected by eye and finger-nail.

PAINT.—Black of various shades is the rule; red is less frequent and occurs never alone, and then the accompanying black usually prevails. Blue is entirely absent in this collection. Green is found on a few pieces (33–34), but not of the present class.

### CREAM-COLORED WARE.

(CASES 19–21; 25–32; A–E; 1–35, 1.)

The color approximately called cream is often the color of the clay, but at other times seems to be a very thin wash of earth; the clay, in that case, being of a somewhat darker and pinkish hue. The pattern on the sides of 3880, 3889 (21, 2), 3888, 3886 (21, 5), and 4275 (26, 5), all *oinochoai*, is not a group of large concentric circles, but is in reality one long spiral. A vase in the British Museum from Melos, with concentric circles, is almost the counterpart of 4275, and has the same great spiral. Two rings with central dot are often painted on the head of an *oinochoe* for its eyes. The plates on the wall of 25 are not dishes, but lids. No. 70 (E. H. F.), bearing a Phœnician inscription, is of the present class.

### RED WARE. (CASES 22–24.)

Case 23 is from the ancient Idalium, 24 from the ancient Curium and Amathus, 22 is of both kinds. The clay of the Idalium is of extremely hard and fine grain, and of bright red color, which is left without a coating of paint. The black paint is firm, and does not yield to muriatic acid. The clay of the Curium and Amathus ware seems to have been badly fired and softened by the dampness of the soil. It is of a dirty reddish-brown yellow, coated with red paint, which, with the black paint of the designs, washes off in water. The *oinochoai* of the two classes shew difference in shape. With one or two exceptions for the Curium, this red ware has no rectilinear decoration of short lines. The decoration consists of belts or belts and concentric circles. Only certain few “single marks” occur.

## VEGETAL AND ANIMAL DECORATION.

(28-31 AND E.)

These vases belong mostly to the cream-colored class with belts and concentric circles from Ormidia.

**VEGETAL.**—This is either the lotus or spike-like grasses. The lotus is painted red, without leaves; the grasses are in black. The lotus is applied (*a*) in long rows girdling the vase, which is always a jar, or a bowl with vertical sides on leg and foot, in alternating buds and half-open flowers; or (*b*) in fully-opened single flowers without stems, placed in compartments; (*c*) accompanying a water-fowl, it is often on a stem with buds. Frequently the front petal is left unpainted, and filled with black hatched lines or chequer-work. Also the stem of the flower is filled with horizontal lines; 4726 (28, 4) has two trees.

**MEN.**—Nos. 4791 (28, 2), 4794 (28, 3), 4796 (28, 3), 4797 (28, 3), 4792 (28, 3), 3487 (35, 3), and in the Curium Treasure (F, 2), 4793, 4795. The merit of the drawing varies greatly, from the hideous creature on the back of the strange horse on 4791, to the respectable piece of work on 4795—a winged pig with a human head—done by one who had learned the drawing of his time and place, while the figures on 3487 are mere scratches. Sometimes the whole figure is painted solid, as 4797, a silhouette; or regions are distinguished by color, as in 4794—hair black, dress red, face the unpainted color of the clay; or as in 4791, where the body of the man is shaded by horizontal parallels like the neck of his horse and flower-stems on other vases.

**ANIMALS.**—Birds are the favorites, and these seem to be, with hardly an exception, waterfowl—geese and possibly swans. On four vases are fish, on 4723 (28, 4) two snakes upright. Quadrupeds are the horse, antelope, deer, and ass (?). The departure from nature is from lack of desire rather than inability to imitate, for as a rule the design is drawn with freedom. Usually the animals are not in repose, but have an excited air. The animals, like the flowers and the men, are painted solid in black or with certain parts filled by sets of short, straight lines. It is better to regard this geometrical treatment as the impetus still partially retained from generations of rectilinear decoration than as an indication by shading of the sketchily outlined bodies. Later, as in

the great vase of the Curium Treasure 4789 (F), the bodies of animals are painted solid; and later still, as in the black-figured vases of the same Treasure, the divisions of muscles, etc., are indicated by lines engraved on the uniform body of color. There are only two instances of a row of repetitions so frequent in early Greek pottery, 4761 (28, 2) and 4721 (29, 3). There are five vases with the decorative motive of two identical living beings flanking a central object which seems to engage their attention, 4731 (28, 4), 4794, 4730 (28, 3), 4749 (29, 3), 4785 (E, 1). It is probably the Semitic "sacred tree" (commonly called Assyrian), with its adorers, no longer a religious symbol but a pattern, and as such it passed into the Western world of Greece. It is found elsewhere in this Cypriote collection in its original condition and form, on the gems and pateræ. Three of these vases came from the Phœnician cities, Amathus 4731, and Kition 4794, 4730. Nos. 4765, 4767, 4764 (29, 5), have birds with legs proceeding from the breast.

### CASE 32.

On the top shelf is a row of jugs, each having a spout furnished with a strainer. Most of the vases have "single marks" without other decoration.

### CASES 33-34.

On Shelf 5 are the only instances of green paint in the collection of pottery together with 4603<sup>a</sup> (35, 4). Green, however, is plentifully employed on the sarcophagus of Amathus (E. H. A.). On 4 are jugs, each with a spout, on each side of which are painted eyes, thus turning it into a nose. So 2747 (F, 2). On 3 and 2<sup>b</sup> are little vases of black clay, undecorated, and of shapes already familiar, as in Case 23 of Idalium ware. These came from the same place. The shapes 1647, 1658 (2<sup>b</sup>), are not found elsewhere in the pottery, but 1647 recurs in the collection of bronzes. On 2 is a set of jugs ornamented with the head of a cow, modelled in the round on the shoulder. 4859<sup>d</sup> (34, 4) is a chariot, and 4859<sup>e</sup> a wheel. They have the rectilinear decoration of the wheel-made pottery with belts. 2283<sup>b</sup> (3) is curious. The ring forms the vessel, the liquid is poured into it by the cups, while the cow's head is the spout.

## CASE 35.

4859° (5) is a shield, the handle on the other side. On 5, against the wall, are colanders. The white incrustation on the biggest proved on chemical analysis to be milk. 2092 (5) is a lid. 2000 (5) is the dwarf of a number of large pieces, four of which bear Phœnician inscriptions. This, therefore, is to be considered Phœnician. No. 4585 (4) is important. A shallow bowl on three legs, which are bearded heads with strongly Semitic features—hence a Phœnician bowl. Nos. 5501 and 5501<sup>a</sup> are interesting from the female faces modelled in the round. The features of 5501<sup>a</sup> are certainly Greek. The *oinochoai*, 4603<sup>a</sup>, 4603<sup>b</sup> (4), have decorations, each unique in the collection. They were found at Citium. Stands for vases without base, are 3487 (3) and six pieces on 2. Terra-cotta stands have been found in archaic Greek pottery, but not in that of the classic age, and the present stands are archaic. In later times they seem to have been made of metal. 4859, 4859<sup>a</sup> (2<sup>b</sup>) are probably little models of crests of helmets. Nos. 5506, 5507 (2) are cheap *alabastra* of clay, of the shape of those in the finer alabaster stone (E. H. 4-6). 2283 is curious. The ring is only a stand for the figures, and is not a vessel like 2283<sup>b</sup> (34, 2). The shapes and decorations of the little vases on the ring are those of the cream-colored and the red ware (18-24). One of the figures on the ring is a musician playing on the harp. Perhaps this was a little flower-stand.

The pottery in 36-38 is of quite another class than the foregoing, being Greek and Roman. It will be considered after the native Cypriote styles in the Treasure of Curium.

## TREASURE OF CURIUM (F).

These vases and statuettes were found in one of the safety vaults for the treasure of a temple at Curium (see Hand-Book to Jewellery and Glass) with fourteen alabaster vases, two bronze lamps and three bronze fibulæ. This collection of pottery is very interesting, for, on the one hand, it has more than one piece to show that is a novelty in the Cesnola collection, and on the other hand the best specimens of a class are often here. The offerings of worshippers to the gods were better than their gifts to dead friends, and the priests very likely stored in these vaults the

best pieces from the offerings. Thus 1257<sup>a</sup>, 1257<sup>b</sup> (1) are of the black ware (Case 8), but larger than any dug up from graves. So also there are four rings holding little vases, while only one was found outside of the Treasure, 2288<sup>a</sup> (35, 2). So also with the high-necked vases, on the shoulder of which sits or stands a woman holding in her hand a jug, which forms the spout of the vase. Of these there are fifteen in the Curium Treasure and only one outside, 2744 (34, 2). It is an extremely rare kind of vase. Discussion of the statuettes on these vases and the others in F is reserved to the chapter on the Terra-cottas. These vases are probably of Curium make, on account of clay, coating of paint, black paint of designs, belts, and concentric circles. Compare especially 2422 (1) with the Curium pottery (24). They differ from all in 24, in shape and decoration of leaves, which latter is like that of 4977 (36, 2), etc., found in Greek graves of late date. The present vases seem to have continued well into the classic period of Greek pottery, as shown by 2743 (F, 1). The female figure in attitude, features, and drapery is excellent, all but the hand that holds the little jug, which seems to be the bungling work of the workman who fastened the statuette to the vase. 2426, 2427 (Pyram. 1), 3878 (1) were probably intended as curiosities. Filled by the bottom, and with no stopper used, the water will not flow out. The hole in the bottom is prolonged by a tube into the centre of the vase. The two plates (F, 1) of the usual Curium red ware in 24 are noteworthy, for here again the best specimens of a kind are in the Treasure. They are the only instances in the collection of plates with concentric circles. 2927, 2925 (Pyram. 2) with no coating of paint and no design are probably Greek. There is a fragment of a Greek red-figured vase, and several Greek black-figured vases, which are discussed later (pp. 27-30). To sum up. The pottery of the Treasure of Curium has two pieces of handmade pottery of the class in 8; many of the Cypriote wheel-made, with belts and concentric circles as in 19-34, both red and cream-colored; many Greek vases. For the great vase 4789, 4788 (F, 1), 1215<sup>a</sup> (F, 2), see page 24.

#### NATIONALITY OF THESE CLASSES OF POTTERY.

As shown in the introduction to the hand-book of the Cypriote Sculptures, the question of nationality is not yet removed from the

field of dispute, Phœnician pottery in Phœnicia proper being still unknown, and discoveries being made every year as to the nature of primitive Greek art. Hence only an arrangement of data is here in place. "Phœnician," as used in the present section, is ambiguous, meaning either of Phœnician character and Phœnician manufacture, or of Phœnician character but made by Cypriote Greeks. The Greeks of Cyprus, before the national Greek style as displayed in the classic art of Greece was developed, worked, we have every reason to believe, largely in imitation of their Phœnician neighbors.

The terra-cottas accompanying the hand-made pottery (14-15) have a decided character, for they are by no means rude and formless. They are quite like Babylonian figurines, and stamp the associated pottery as made by Phœnicians. Rude terra-cottas of the "Cypriote (or Semitic) Venus" with Assyrian seals, were found with the white ware (9-11). It is therefore of Phœnician manufacture, especially since it came from the southern coast between Amathus and Citium. The Phœnician inscription on a vase of the red ware (18) declares the class Phœnician in manufacture, especially since it came mostly from Citium and Amathus. The wheel-made pottery (12-13) was often found associated with the hand-made white ware (9-11) pronounced Phœnician, but with its rude terra-cotta, 7 (E. H. 21, 4), it is so strikingly like the Mycenæ ware discovered by Dr. Schliemann, that it might be pronounced Greek, unless it should turn out that Mycenæ borrowed the pottery from Phœnicians. The Alambra pottery, which from the engraving of its decoration we might be tempted to ascribe to a pre-Phœnician population, was accompanied by images of the "Semitic Venus." No idols or seals of Phœnician character were found with the large wheel-made class, decorated with belts and concentric circles (19-32). This would point away from the East. On the other hand, the single Phœnician inscription in this class, No. 70 (E. H. F.), returns the question into suspense. The same class (19-32) has another kind of decoration, the *Vegetal*. The early Greek vases have none whatever. The classic Greek pottery has as decorative "motives" arabesques originally drawn from nature. The imitations of nature in the present class are, therefore, probably of Phœnician origin, for they are not found on the early Greek pottery, but on the other hand lilies and palms appear prominently

in the Phœnician decoration of Solomon's temple. The *animal decoration* is like that of early Greek pottery with differences, and is decidedly non-Asiatic, for the Asiatic animals, lions and panthers and fantastic animals of Asiatic mythology, are absent.

### VASES OF EARLIEST GREEK STYLE.

The following group of Cypriote vases is unmistakably of the same class as the early Greek vases of geometric and animal decoration, 1215 (28, 5), 1214, 1213 (35, 3), 1215<sup>a</sup> (F, 2), 4788 (F, 1), 4789 (F, 2). The great vase of Curium, 4789, shows the characteristics of the class in greatest clearness and fullness, namely, (1) ground not coated with paint; (2) color of clay pale brown, paint brown, often shining; (3) the vase is covered with decoration from bottom to top, on the lower half with belts and concentric circles, on the upper half with geometric and animal decoration; (4) the animals are horses, deer and water-fowl, no Asiatic lions and panthers; (5) the animals are arranged either uninterruptedly in girdling rows or in compartments, these compartments extending quite around the vase; (6) absence of vegetal decoration; (7) surprising persistence in filling up vacant spaces; intervals between the geometrical patterns in rows, diamonds, discs, etc., are filled up by pairs of dots or little rings; larger vacant spaces between and about the animals must be filled in with "single marks" or with smaller animals; (8) great frequency of chequer-work; (9) great frequency of girdling rows of discs or concentric circles, joined each to each by a diagonal line from the bottom of one to the top of the next; (10) no curved lines except the discs, concentric circles, gores, and dots employed in filling intervals; (11) great frequency of the meander; (12) rectilinear decoration in the Cypriote vases of this class is not used as in the class (19-32) to fill compartments, except the meander and chequer-work, but is confined to framing the vertical sides of compartments. This vase, 4789, has a shape unique in the collection, for it is the only jar on a high foot, and the only vase with four handles. The lid is noteworthy and is crowned by a little hydria. This vase, from size and profusion of decoration, is one of the finest specimens of its class that is known, and must have been a magnificent work of art in its early day. A set of three com-

partments is repeated between every two of the four handles, the middle of each set containing a high fir-like tree, flanked by a pair of deer, stag and hind, browsing on the tree. As this decorative "motive" is probably of Asiatic origin, the vase may be assigned to a period when the Asiatic style began to spread through Greek Potteries.

There are several differences between this class and the class with belts and concentric circles (19-32). (1.) The shape of the bowls with two horizontal handles is that of the early Greek *kylix*, a shape not found in all the Cypriote pottery outside of this group, but very common in the early Greek pottery. (2.) The girdling row of discs and of the concentric circles connected by diagonal lines, is unknown in the collection outside of this group, but common in the corresponding early Greek class. (3.) The meander, Nos. 1214, 1213 (35, 3), is equally unknown to the other Cypriote, and equally familiar to the corresponding vases of Greece. (4.) So also with the girdling rows of animals, an exception in the Cypriote, the rule in the Greek. In fine, the present group is precisely like a large class of vases found in Greece and the Aegean Isles.

#### VASES OF THE ASIATIC CLASS OF GREEK POTTERY.

Nos. 475<sup>1</sup> (29, 5), 549<sup>0</sup> (F, Pyram. 2), 549<sup>1</sup>, 549<sup>3</sup> (36, 2<sup>b</sup>), compare 38 (C. H. XXXI). These vases are of a class found throughout Greece and Italy, and called Asiatic because showing Asiatic influence, not in the belief that they were imported from Asia nor that they were imitations of Asiatic pottery. It is believed that the painter gradually adopted decorative "motives" which had come from Asia, probably on metal-work and embroideries rather than on pottery, for vessels of clay in the East were as nothing compared with vessels of metal. The innovations are (*a*) forms from the vegetal world well on the way to becoming mere patterns, arabesques in short; (*b*) animals of Asiatic countries and Asiatic mythology. They are of the class that has been named Phoenician, Egyptian, Doric, Corinthian. As none of the Cypriote members of the group in this collection are so complete specimens of the Asiatic class of Greek Pottery as 38 (C. H. XXXI) from

Italy, it will be taken as the model. *Characteristics*, (1) Unglazed ; (2) The ground is therefore the color of the clay, a dull lemon with an oily look ; (3) The paint is dark brown, inclining towards purple when more strongly fired. The paint not well fixed rubs off easily ; (4) As in the foregoing pre-Asiatic class of Greek pottery, the animals are in rows ; (5) The animals are single unrelated figures, representing no scene ; (6) On this vase are swan, panther, sphinx and harpy ; (7) The animals are no longer silhouettes, but engraved lines mark regions ; (8) The artist has striven to throw into the animals movement and grace ; (9) The wings of the fantastic animals curve boldly at the tip ; (10) The field is thickly studded with rosettes and little spots for the larger and smaller spaces. N. B. The rosette is a radiating flower viewed from above, projected on a flat surface. In this Asiatic class it is not fully conventionalized, the petals not being of geometrical regularity, as with the Assyrian rosettes, which are the same as those of the Cypriote vases (Case 31).

The Asiatic elements are (1) the character of the animals, (2) rosettes in place of geometrical "single marks," (3) recurring of monsters' wings, (4) animals face to face, though the central object is removed, (5) The movement given to the animals, as also (6) the increasingly naturalistic drawing of the outlines, with the marking of muscles, etc., are both to be regarded as inspiration drawn from the sight of Asiatic works of art. Beside the introduction of Asiatic elements, the present class differs from the preceding in the suppression of rectilinear decoration. Comparing the three stages of Greek pottery, one of the *kylikes* 1215<sup>a</sup> (F, 2), 1214 (35, 3), with solely geometrical decoration, the great vase of Curium which adds much decoration of animals, and 38 (C. H. XXXI) we see how the Greek imagination was waking till it rose to its natural height in the classic art. In the one, decoration is lifeless ; in the next, lifeless figures of animate beings are added ; in the Asiatic class life is put into these figures, which, however, are still in no relation to one another. In the classic pottery the figures make a group.

The color of ground and paint of No. 38 reappears in most of the pottery of this class, and together with peculiarity of shape identifies vases without the rosettes, and the strange animals of Asian wildernesses and religion. Thus 5491, 5493 are of this class by reason of clay, paint, and shape. To 5493 is often given

the ancient name of *bombylios*, and to 5491 *aryballos* by uncertain identifications. Both were probably used for toilet-oils. 5490 in the Curium Treasure (F, Pyram. 2) is of the shape and size of 5491. The same shape and size, and the same decoration of soldiers, has been found in Italy, and in Mycenæ by Schliemann. 4751 (29, 5) is of the Asiatic class, but different from the preceding, and unique in the collection by reason of shape, color of clay, and decoration. On each side is a large, handsome ornament, highly conventionalized from vine and leaf into volutes and palmettes. This is the Asiatic element; and the color of its clay, paint, the absence of glaze, and its shape separate it from the pre-Asiatic and from the succeeding classic pottery. The section of a meander on the neck, used not as a border but as an independent ornament, is a remnant of the pre-Asiatic decoration. As in the pre-Asiatic class, the divisions in the body of the swan are not marked by engraved lines. The succession of curves girdling the lower part of the vase are probably an indication of water. The decoration is a mixture of the pre-Asiatic and Asiatic classes, so that the vase may be assigned to the earlier half of the pre-Asiatic period of Greek pottery.

In the vast quantity of pottery dug up from graves throughout the southern half of the island these four vases are quite alone, and on the other hand are closely parallelled by Greek vases. It is probable, then, that these members of the class were imported rather than imitated in Cyprus.

#### VASES OF THE CLASSIC GREEK KIND.

Pre-Asiatic and Asiatic Greek pottery, compared with the black-figured and red-figured vases, are after all one in kind, the difference being only that Asiatic figures took the place of European figures. In subjects and in technical characteristics they are both widely separated from the classic pottery. *Subjects.* The figures are now placed in relation to one another, for they make pictures and are no longer patterns. *Technical.* The clay of fine texture and handsome orange color, the paint of an even black; and this covering the body of the vase, and over the whole a coating of thin transparent vitreous glaze, make the new class very different from the old in its technical features.

## I. BLACK-FIGURED VASES.

Nos. 5495, 5471, 5497, 5463, 5464, 5472, 5492, 5483, 5482 (F) are all in the Curium Treasure. Within that part of the vase left free of the general black coating the figures were traced on the red clay, and the outline filled with paint as in the pre-Asiatic pottery ; but as in the Asiatic class, inequalities of surface were outlined by engraving lines through the paint into the clay. The flesh of women is usually painted white. This group compared with the red-figured vases shows its earlier stage not only by the less pleasing tint of the figures but by the ruder drawing. The attitudes are stiff and the anatomy hard, salient portions of the outlines being exaggerated. The drapery is extremely stiff. No. 5495 (F, 2) is the most archaic of the specimens of this class. Its shape is the hydria, and of a primitive form much less graceful than the very large hydria with red figures No. 1 (C. H. *XXVIII*). Glaze, paint, color of clay, drawing and subject, show it to be more primitive than the other black-figured vases of the Treasure. There are also remnants of the former Asiatic style. These are the two lions standing composed, face to face, in the upper compartment—an Asiatic element—and the two hawks filling the space above the figures in the lower compartment—a tradition of the older classes, pre-Asiatic as well as Asiatic. Herakles strangling the Nemean lion was a favorite subject in the early black-figured pottery, and is another archaic trait of this hydria. The drawing of the lion is distinctly the archaic rigid style. Inscriptions written to the left are in both compartments. In the upper, above the heads of the lions, is *KAPΠΟΣ* (*fruit*) ; above the left lion is *ΑΕΟΝΕΣ* (*lions*), *T* being omitted. Above Herakles is his name with the omission of *K*. The other inscriptions have not been read. Unintelligible inscriptions often occur on Greek vases, and the potters often left out letters. The letters, as is usually the case on black-figured vases, are Attic. The other vases are well glazed, thus fixing the paint. Two display scenes from games, 5472, 5464 (F, Pyram. 2). 5472 is a drinking cup. Its subject seems to be a chariot race, the turning-post appearing behind the horses. 5464 is a drinking cup of the kind called *kylix*. All the others are decorated with Dionysiac subjects. The religion of Dionysos (popularly known as Bacchus) was highly sensational, and people went wild with fun or with enthusiasm in his service. He was very much more than the

patron of wine drinking. The pictures on these six vases belong to the jolly side of his religion, and hence display grotesque figures cutting capers. The presence of grape-vines combined with satyrs prove them Dionysiac subjects. 5471 (F, 1) is a large drinking-bowl of the shape that has been identified with the ancient *skyphos*. The pictures on the two sides are the same. From each handle proceeds an undulating stem bearing a palmette, and next each palmette is a sphinx, facing outwards. Between the sphinxes is the picture of Dionysos with satyrs and nymphs greatly excited on one of his journeys through forest and mountain. Dionysos is in the centre, bearing a huge drinking-horn, and his head crowned, probably with ivy-leaves and grapes. The figures are so grotesque that it is probable that the picture was painted for one of the revellers in a carnival held in honor of the god. There were four such carnivals every winter in Athens. On the *kylix* 5463 (Pyram. 1), the pictures on the two sides repeat one another. A pair of large eyes, as on this vase, are frequently used in the black-figured pottery. It is another scene from Dionysos's excited train. Three figures dance, holding long branches of the vine, two satyrs on either side of a winged female figure with a very grotesque face. Who it is, is not known. The black spots in the field are probably grapes. No. 5492 (Pyram. 2) is an *alabastron*. The ground of the picture has been covered with white clay, well polished. The satyr, dancing with two nymphs, is a subject like those of the foregoing Dionysiac vases. 5483 (Pyram. 2) is of the shape called *lekythos*, a very frequent one in Attica, and used as an oil-bottle. The black figures are painted on a white ground. From the absence of satyrs and the presence of the idol these figures are to be regarded, not as nymphs of Dionysos's excited train, but as women at one of his feasts, perhaps in the country. The idol is a double-faced *herma*. The herma being a cheap idol, a head on a post was much used, especially in the country. 5482 is another scene from a Dionysiac carnival. 5497 (F, 1) is an *oinochoe* for drawing wine-punch from the punch-bowl called *krater*. This Dionysiac picture, unlike the others, is a scene neither from Dionysos's own revel nor from one of his worshippers, but seems to be mythical; that is, from a story of the god. The figure turning his head to look at the satyr, who embraces his dancing partner, is Apollo, if certain marks are traces of his *kithara* (kind

of harp). The cross-bar in red remains, and traces of the arms can be perceived at a certain angle.

## II.—RED-FIGURED VASES.

Nos. 5498 (F, 1<sup>b</sup>), 5481 (F, Pyram, 2), 5479, 5480 (36, 2<sup>b</sup>). Two were in the Treasure of Curium and two in graves; 5498 is a fragment, and the others are little vases of the shape identified with the *aryballos*, and show in two cases a bust and in one a sphinx. 5481 is the bust of Athene (Minerva). The presence of 5498 and 5481 in the Treasure have an important bearing on the question of the date when the temple came to an end, to be discussed in the Hand-book of the Jewellery.

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## GREEK POTTERY WITH GLASS.

### (CASE 36.)

Vases with pictures began to fall out of fashion till by the time of Cæsar and Augustus they had disappeared. Pottery continued to be made of course, but ornamental vessels were no longer of clay, but of gold, silver, and glass. To this period belongs most of the pottery in Case 36.

This came mostly from Larnaka, the ancient Citium. This city remained long Phœnician, so that, when the Greek population became the ruling one, the pictured vases were going out of fashion. The vases like 4976, 4977 (2) are peculiar to Cyprus in shape and decoration. Two, 147, 148 (E. H. G.), bear Greek inscriptions. A number of pieces belong to the familiar glazed class, but are without pictures of living beings. 5478 (2<sup>b</sup>) is the shape called *aryballos*, and there are a number of *kylikes* with and without leg and foot, as 5469, 5476 (3). No. 5475 (3) is painted red underneath the glaze. 5468 (4) has a leaf ornament on a red ground. The rest are unpainted. 5016 (1) is a large amphora, with base; 5071, 5070 (4) are amphoræ with pointed bottoms. Nos. 5355, 5192 (5) are of the shape called *askos* (*skin*), so called because imitating the skin of an animal sewed into a bag. 5195 (4) is called a rhyton, an imitation of the drinking-horn with a stag's head at the end. As this cup had no base, it had to be quickly drained. Often it had a hole in the end, and then the rhyton, held high in air, shot the wine into the drinking-cup or into the drinker's own mouth.

## ROMAN POTTERY. (CASES 37, 38.)

Roman fashions spread through the Mediterranean world, and thus Roman pottery is found in Cyprus in great abundance. At first imported, it may well have been finally manufactured on the island.

### I.—SAMIAN WARE. (CASE 37.)

It would be a mistake to suppose that this necessarily came from the island of Samos. The Romans first got it from Samos and then made it themselves, still calling it Samian, and introduced it into other countries. It is a very hard, fine clay, of red coral and sealing-wax color, covered with a thin glaze. The shapes are plates and cups. It is ornamented according to Roman fashion with reliefs. No. 4929 (3) is a good example in all but shape. A cheap imitation was made by covering clay of poorer texture and other color with red paint, and polishing it. Much of the pottery in Case 37 is cheap imitation of Samian, as 4941 (4), a bowl with grotesque, raised figures. The bottle shapes, with globular or pear-shaped bodies, with one and sometimes two handles, are not common in the Samian ware. They are only imitations, the red being paint and not the color of the clay. The three vases on the lowest shelf do not belong to this class, but are part of the pottery of the Treasure of Curium.

### II.—ROMAN POTTERY. (CASE 38.)

Five features should be noticed. (1.) The red clay is a great favorite in Roman pottery, and is very often, unlike the red Roman ware called Samian, without glaze. The fire often changes the color of this red clay so that the same piece will be partly red and partly black. (2.) Vases painted black and coated with a brilliant glaze are very common. This paint and glaze is that of the preceding Greek ware. (3.) The Romans were very fond of reliefs on their pottery. Besides the two in Case 37, there is only one other example, however, in this collection, 5196 (4). (4.) Spouts are frequently added. (5.) Very common vases are the little oil bottles that used to be called lachrymatories or tear-bottles, 5283 (3) and 5258 (5). They are extremely common in glass.

## GREEK AMPHORÆ.

They are on the top of the wall-cases. There were amphoræ of various shapes. These are of the Rhodian, and were not ornamental vases but used for storing and transporting liquid provisions, such as wine and oil. The bottom is pointed to be stuck in the ground, and Roman cellars in Italy have been discovered with rows of these ancient wine-casks. When taken out of the cellar they were leaned against the wall or placed in stands. None of the present stands are ancient. Most of these amphoræ have labels stamped on the handles.

## LAMPS OF TERRA-COTTA.

*In the southeast corner of the Central Hall on the pillar next to Case A.*

All of the lamps came from graves. (See p. 7.) The open lamps on the lowest shelf and the flat circular lamp, 450, were found with the pottery (1-17). The pottery (19-34) was not accompanied by lamps.

## ROMAN AND GREEK LAMPS.

All the lamps above the lowest shelf are Roman or are Greek of a late date, and were found with the pottery (36-38). The Romans did not possess Cyprus till the middle of the first century B. C., and for certain reasons it is probable that the Greek lamps are not earlier. The period to be assigned to these lamps, then, except those on the lowest shelf, is the first century of the Roman Empire, that is, few are earlier than the year 1 A.D.

The lamps of terra-cotta (*i. e.*, baked clay) were cheap, and hence these were used by people who lived in a plain way. People of means used bronze lamps. The hole in the nozzle is for the wick, that in the bowl for the oil, and was closed by a stopper. No stopper, however, was found with the present lamps. These lamps were tapers and not lamps such as ours, which burn a large flame that neither flickers nor smokes. They were inferior to

moulded candles, which it is believed were not invented at that time. Many of the lamps in this collection have inscriptions on the bottom, chiefly in Latin, and most record the name of the maker. Some may have been imported into Cyprus, but whether the individuals among these lamps are Cypriote or not, their character is Roman, and lamps of the same shapes and subjects of decoration, often with identical designs, have been found throughout the Roman Empire. Some have received a coating of red, others of drab, precisely like the Roman ware in Case 38.

The Romans, vigorous in action but brutal in sport, were extremely fond of the shows in the amphitheatre, where gladiators, who were slaves, were forced to fight one another, often to death, for the spectators' amusement. Nos. 1, 15, 18, 19, 20, are views of gladiators. The helmet with its crest, which was often feathered as in 1 and 18, with its broad brim and vizor, was different from the military helmet. The right arm bare of shield was bandaged with leather, as is seen in the more distinct relief of 1. The body was unprotected by armor. The thighs were often bandaged with leather, as in 18, and the shins often shielded by greaves, as seen in 15 and 19. There were several equipments and usually the antagonists were equipped differently. They fought duels or fought in troops. When one of the duellists found his battle hopeless, he lowered his weapons and stretched to the spectators an arm and hand with forefinger raised in enquiry. If they answered with closed hands, it was a sign of mercy; if they held out the fist with extended thumb, the fight went on to the end.

1. A gladiator advances to the duel.

15. The gladiator on the left has lost his shield and makes shift with his left arm instead.

18. The wounded man in front raises his finger to ask the question. The man behind is either the victor who has stumbled or is a frightened friend.

19. The helmets are of one kind but the shields differ, and the man on the left seems to wear no greaves. It seems to be the moment after each has beheld the answering signal. The victor raises his sword for the final blow.

20. A moment later. The vanquished slave lies dead in his shield, on his face, and the victor with lowered sword and face uncovered receives the spectators' applause.

25. One of the chariots in a race in the circus. The driver as usual stands.

27 may be a mounted gladiator. Lances, however, were generally used.

39 is a boxer. Gymnastic contests were Greek and were not popular in Rome.

43. Mænad (or Bacchant) in the attitude that became typical in art. The religion of Dionysos (Bacchus) was sensational and of two kinds—wild fun, and “enthusiasm” in its original sense of “filled with the spirit of a god.” The Mænad is a figure from this latter half of the Dionysiæc religion. Every other year women in Greece, unaccompanied by men, retired to the wilderness, and in the hours of night, amid wild excitement, performed the holy rites, the most important of which was to tear young animals of the forest to pieces in memory of the sufferings of their god. The relief on this lamp shows one of the worshippers with the quarter of a fawn or some other young animal in one hand and the knife in the other, rushing through the wilderness.

46. See below at 100.

50. Aphrodite (Venus) at the bath. The shower-bath was the favorite mode, and the vessel containing the water is seen on a column on the left.

77. Zeus (Jupiter) with the attributes betokening his position of universal lord, the sceptre in his left, the thunderbolt in his right, the eagle at his feet.

78. The bust of Jupiter borne through the sky on the back of his eagle. It seems to have been a symbol of translation to the other world.

80. Mask of Pan. “Mask” is used in two meanings, either the false face used by the ancient actors, or as in this case, a face worked in relief on a surface or applied to it, serving as an ornament. Pan was a mixture of man and goat. From the hips downward he was a goat, and his head was beast-like, as seen by this mask, in horns, nose, eyes, beard and hair. He figured greatly in the superstitions of the country folk and belonged to the band of Dionysos.

82. Europa in her ride on the back of the bull from Asia to Crete.

83. Athene (Minerva).

84. Actæon killed by his dogs. He was a hunter who had

been so unfortunate as to see Artemis (Diana) while she was bathing in the woods. She changed him into a deer and he was killed by his own dogs. The artists thought it better to draw Actæon in his human shape, indicating the transformation by budding antlers on the forehead.

86. Terpsichore, the muse of dancing, with her lyre.

88. The goddess of victory with crown and palm to be given to some victor. She is easily known by her wings,

88<sup>a</sup>. A New Year's gift, if the inscription will so read. Shields with inscriptions were decreed by the Roman government and hung up in a public building in commemoration of noble deeds, as we award medals. In allusion to this custom the giver's wish inscribed on a shield is very suitably borne by the goddess Victory. The present inscription is illegible, except the word NOVO, but the following is copied from a similar lamp: ANNO NOVO FAVSTVM FELIX TIBI, that is, *My best wishes for the New Year.*

89. Either siren or harpy, a woman with tail and legs of a bird.

93. Satyr with a wine-skin on his back. The satyrs were followers of Dionysos (Bacchus).

94. Centaur carrying a vase on his back. Centaurs, half man half horse, not unfrequently took part in the procession of Dionysos, and this seems to be the case here, the vase probably containing wine.

96. Odysseus (Ulysses) escaping from Polyphemos' cave. He blinded the giant shepherd, and with his companions gave him the slip by accompanying the giant sheep to pasture next morning in the manner here portrayed.

96<sup>a</sup>. Achilles and Penthesilea. The Queen of the Amazons came to relieve the besieged Trojans. In the battle with the Greeks they were defeated, Achilles killing the beautiful queen, and as she died he fell in love with her. The moment depicted is when he supports her as she falls. The indistinct relief shows her Phrygian cap and Amazon's shield on the left, fallen to the ground.

100, 109, 110, 46. Cupid was a great favorite in the later art, figuring in the stories told of him or in the actions of ordinary life, so that many pictures of little naked winged boys are only scenes from life removed into a fairy-like region. This seems to be the

case with all of these except 109, which is Cupid in his own character.

114. Head of the Sun placed in the crescent. The twelve rays about his head are perhaps an allusion to the months.

125<sup>a</sup>. Pegasus. He sprang from the neck of Medusa when Perseus cut off her head, as seen on one of the ends of the sarcophagus (E. H. C.).

27. The eagle of Zeus (Jupiter) standing on the globe with the palm of victory in his beak and the arrows of lightning in his talons.

150. The dolphin and the trident are emblems of Poseidon (Neptune) and the sea.

209. Pieces of armor. Greaves below and above with two swords, straight and curved.

211. Pieces of armor. Helmet, shield and sword. Perhaps the arms of a gladiator, to judge by the shape of the helmet.

222. Crown of laurel. Crowns made of foliage or imitated in gold, and conferred as rewards or worn by functionaries when officiating, were a very common figure in antiquity. 248, the large lamp on the wall at top, has a similar wreath.

199. The Golden Candlestick of the Temple of Jerusalem, quite like that on the arch of Titus in Rome.

369. A Christian lamp with the monogram of Christ, the two first Greek letters of his second name (CH and R). Such lamps are often found.

392. Head of Pan without beard (see 80 above).

390. Masks worn by comic actors.

442. The hole on the side held a pin used for trimming the wick.

## TERRA-COTTA STATUETTES.

IN EAST ENTRANCE HALL (CASES 16-21).

*Primitive and Phœnician in 16 (3-6), 17, 20, 21; Greek and Roman in 16 (1-2), 17, 18, 19..*

Figurines made of earth have been found in vast numbers in the ancient Mediterranean world, in Egypt, Babylonia and Assyria, in

the Phœnician countries, the Greek countries, and the Roman Empire. Figures of gods and men were offered to gods in temples, were used by the people in their daily life for worship or for pleasure, and were buried with the dead. The present terra-cottas were found in graves or were turned up from the soil, usually in ruins of buildings, in which case they were probably votive offerings in a temple.

**PRIMITIVE AND PHœNICIAN TERRA-COTTAS.**—These statuettes are of two distinct classes as far as modelling goes, in which the one case is shapeless, in the other so good that a national type is clearly revealed and seen to be like the Assyrian and Babylonian.

**PRIMITIVE.**—A figure of rude art is not necessarily early, and the distinction between an individual and its character must be borne in mind. The character may be old, the individual new. The rude modelling of an early day, before style existed, continues into times even of artistic excellence and is practised by workmen ignorant of design. The surroundings must decide for early or late, and in this collection wherever there were accompanying objects, such as pottery, these were of the early period and not of the later and Greek age of Cyprus. The primitive terra-cottas are made by rude pinching with the fingers. Such being the case, it is impossible to pronounce upon the national cast of countenance. The characters of many of the figures are those of the Semitic terra-cottas, for example, the Semitic Venus. Usually the only modelled features of the face are nose and chin, the eyes and lips being marked by painted lines. The body is painted with rectilinear decoration like the associated pottery. The body is often cylindrical, with a circular foot like the foot of a vase.

**PHœNICIAN, WELL MODELLED.**—These statuettes in physiognomy, character of the personage and dress, resemble greatly terra-cottas discovered in Assyria and Babylonia. They are therefore Phœnician, since the Phoenicians as well as the Euphratic nations were Semitic. Most of them were made in a trough-like mould, the clay being pressed into it by the fingers. Consequently they are not modelled in the round, but are unfinished behind, where they show the marks of the potter's fingers. The modelling is often excellent, and in more than one instance is quite as true to nature as that of Greek terra-cottas of the best period.

Thus, except for the conventional treatment of the beard, the Phœnician mask (20, 2) or the head, 174 (20, 1), is as naturalistic as the beautiful Greek head, 526 (18, 4<sup>c</sup>). If the spectator does not look for beauty but will demand only portraits, he will conclude that there were excellent modellers among the Phœnicians of Cyprus. The bodies are inferior to the faces, being rigid in attitude. If the present terra-cottas could bear cleaning, it is not improbable that they would show coloring like 70 and 71 (21, 4), in which the eyes, hair and beard were colored black, lips red, and clothing a lighter red.

(1.) N. B.—There are reasons for believing that the figurines of the following goddesses were often put into the graves of women to denote their sex; the same graves contained mirrors, pins and needles. In the same way it is probable that the statuettes of human beings (VI–VIII) were often advertisements of the position held in life by the deceased.

(2.) N. B.—*The reader should now proceed to the list on p. 40, referring, when directed, to the two preceding paragraphs, P (Primitive), M (Phœnician, Well Modelled), and to the following I–VIII.*

## GODS. I–V.

**I. SEMITIC VENUS.**—In Assyria and Babylonia is often found the figure of a woman either naked or clad, with hands on breasts as seen among these Cypriote terra-cottas. She wears much jewellery—earrings, necklace and breast chains, one of which is often replaced by a cord on which is hung a round object that looks like a large locket. The hair is carefully dressed, long locks are on each side of the head and often fall forward over the shoulders, and a high turban is often worn. The Latin name of Venus here applied must not be understood as the goddess of love and beauty in Greek and Roman poetry and sculpture, but as the mother goddess of nature who gives fertility to plants and animals, and it is to this that the gesture in question alludes. It is a representation of Ishtar on the Euphrates and Ashtaroth (Astarte) on the Phœnician coast. From Cyprus the Semitic goddess went to Greece as Aphrodite, and when the Romans borrowed Greek fashions in philosophy, literature and art, the Italian Venus was made to figure as Aphrodite. The physiological gesture of this ancient Cypriote goddess was transfigured, for example, in

Kleomenes' Aphrodite (*Venus de Medicis*), into a moral one. This type occurs both in the primitive and positively Semitic classes. Figs. 21, 20, 22 (21, 6), 1, 2, 3, 10, 15, 18 (21, 5), 19 (20, 5), 24 (20, 4). The same figure is placed four times repeated at one end of the sarcophagus A.

II. Probably the Semitic Venus again. One arm, usually the right, is on the bosom, the hand holding usually a fruit or flower, the other arm hangs by the side and the fingers often grasp the robe lightly. The fruit or flower is another allusion to the goddess of nature, who made the plants grow. Both gestures are seen plainly in 47 (20, 5) and the stone statuette 230 (North Aisle 10, 3). The type is common in early Greek art and is called Aphrodite. Figs. 35, 38, 39, 40, 44, 47 (20, 5), 109 (20, 4). No. 32 (20, 5) holds a bird, probably the dove, which in Syria and Greece was this goddess's bird.

III. Female figures, standing or sitting, holding children, probably the same goddess. Figs. 13, 14 (21, 5), 5, 112 (20, 4), 104 (21, 2).

IV. Certain figures of women with jewellery and both arms hanging at the sides may be the Semitic Venus. Figs. 72 (21, 6), 17 (21, 5), 73 (21, 4), 79 (21, 2).

V. Certain seated figures of women may be goddesses, for divinities are often figured enthroned. Figs. 7 (21, 4), 130 (20, 4).

#### MEN. VI-VIII.

**VI. SACRIFICIAL PERSONAGES.**—Primitive and well modelled. They represent not unlikely persons engaged in the sacrifices. They hold musical instruments, or victims, or sacrificial vessels, such as the *patera*, which is the Latin name of the saucer used for pouring a libation of wine into the holy fire, as 242 (20, 3). Figs. 51, 83, 89 (21, 6), 246 (20, 6), 92, 93, 92 (21, 4), 194, 195, 199, 198 (21, 3), 204, 242, 243, 255, 262, 264 (20, 3), 203, 237.

**VII. SACRIFICIAL PERSONAGES.**—Certain figures, with both arms raised, may represent singers in a religious service or priests adoring. Figs. 185, 186, 187 (20, 6), 111, 188 (20, 4).

**VIII. SOLDIERS.**—Perhaps representations of the deceased; on foot, figs. 129 (20, 4), 213, 214 (21, 3), 233 (20, 2); mounted, 280, 281 (17, 3); in chariots, 326, 329 (16, 4).

## PRIMITIVE AND PHœNICIAN TERRA-COTTAS.

(CASES 20; 21; 16, 3-6.)

1-4, P. From Alambra, in graves with pottery (1-6); 1 is modelled in the round, 2-4 are flat cakes of clay, 1 and 3 have punctures for the eyes, 2 has knobs, 1 has around neck and waist engraved rings, perhaps for necklace and belt; 3 has rectilinear decoration engraved, and 4 rectilinear painted, 1-3, I; 4, V.

5, P, III. In grave with pottery (Case 13). Punctured eyes, rectilinear painted decoration.

7, P, V. In grave with pottery (13). The figure is strikingly like some found by Dr. Schliemann at Mycenæ.

10, 13-15, 17, P. In graves with black pottery (8) and white (9-11), and Assyrian cylindrical seals. Eyes are disks within rings; 10, 13, 14 have engraved rings, 15, 17 painted rings around the neck for necklaces; 10, 13 have large movable earrings; 10, 15, I; 13, 14, III; 17, IV.

18, between P and M, I. This and 19 etc. (see below), 32 etc., 51, 56, 72, 73, 142-145 were in graves at Agios Paraskiva, Lapethus, etc., in the north of the island, with pottery (14-15).

19-22, 24, M, I. See 18.

32, 35, 38, 39, 44, M, II. See 18.

47, M, II.

50. Face is tolerably well modelled, I and V. From Dali, in grave with the plate 3619 (31, 5); the colenders (35, 5 at top), and five of the Egyptian bowls (E. H. 4, 4).

51, M, VI. See 18.

56, M. Bearded man with peaked Phœnician cap, and arm on breast within shawl, like many of the stone statues. See 18.

70, M. From Amathus. This is supposed to be an image of the Bearded Venus of Amathus, who, as we know from ancient writers, was worshipped there.

• 72, 73, M, IV. See 18.

79, M, IV.

83-89, M, VI.

90, M as far as the head goes, VI. 90, 92, 93, 102<sup>a</sup>, 109, 111, 112, 206 came from Citium, but not in graves; were turned up from the soil on the same spot with many Greek figurines as 439 (19, 6). They were probably votive offerings of a temple, and the present set belonged probably to its Phœnician period. 90, 93, 92

have cylindrical blocks instead of bodies, like many of the primitive class. 90 is a harp player.

92, see 90, VI, holds a patera (?)

93, see 90, VI, tambourine player.

102<sup>a</sup>, see 90.

104, between P and M, III.

109, M, II, see 90.

111, M, VII (?), see 90.

112, M, III, see 90.

114, M, one of the best heads.

129, M, VIII.

130, M, V.

139, M. Found, not in grave, near Cape St. Andrea. Strikingly Assyrian-like head.

142-145, P, masks, bearded. 142 has a neck; all have holes at top by which they can be hung. See 18.

146, M. From Carpasia, not in grave, nor with pottery. The larger heads, 151 to 180, were not found in graves, but were turned up from the soil, generally in the midst of ruins. They were therefore, probably, fragments of terra-cotta statues, votive offerings like the large and small stone statues. Some of these statues of terra-cotta must have been as large as life, to judge by the heads. Some are strikingly Semitic, and most of these were found in the long peninsula in the northeast of the island, showing that this district was originally Phœnician.

151-153, M. From Carpasia in the peninsula spoken of. The peaked cap is the Phœnician cap, as seen on the stone heads (N. Aisle, B). See 146.

154, M. From Paphos. See 146.

156, M. From Carpasia. See 146.

159. From Paphos. 159, 160, 162, 163, 169, 170, 179, are very different from the others in style, being much ruder and not Semitic in features. See 146.

162. See 159 and 146. From Cythrea.

163. See 159 and 146. Between Alambra and Dali (Idalium).

172, M. From Cythrea. See 146.

173, M. From Cythrea. See 146.

174, M. From Carpasia. See 146.

177, M. From Dali, on the site of the temple discovered by Mr. Lang. See 146.

- 183, P, mask. Between Alambra and Dali, in a grave with  
 193 (21, 3) and the large red vases (D, 1).
- 185, P, VII.
- 186, P, VII. From Citium, in one grave with eight vases  
 (Case 12), 1207, 1208 (1), 996 (2), 1187, 1197 (3), 1188, 1134,  
 1130 (5) and 3579 (25, 3), and the hat-shaped gold ornaments  
 (S. gallery, 46).
- 187, P, VII. From Citium. The head belongs rather to M.
- 188, P, VII.
- 193, P. From Dali. See 183, a man holding up a mask.
- 194, P, VI. From Alambra with pottery (1-6). Man with  
 a lyre.
- 195, P, VI. From Dali, man playing the double pipes.
- 198, P, VI. From Dali.
- 199, P, VI (?). From Dali.
- 203, P, VI. From Citium.
- 204, P, VI. From Dali.
- 206, P. From Citium. See 90. Probably the image of a  
 goddess.
- 213, P, VIII. From Alambra with pottery (1-6). So also 214.
214. See 213.
- 216, P. From Aradipo, not far from Citium.
- 218, P. From Amathus.
- 221, P. For attitude and dress see 56.
- 222, P. From Aphrodisium, on the north coast. See 221.
- 233, P, VIII.
- 237, P, VI. From Citium. See 90.
- 242, P, VI. From Aradipo.
- 243, P, VI. From Citium.
- 245, P. From Citium. See 90.
- 246, P, VI. From Citium.
- 247, P, VII (?).
- 255, P, VI. From Carpasia. A ring of figures dancing about  
 a player on the double pipes.
- 262, P, VI (?), with 264 found at Curium with pottery (24).
264. See 262.
- 265<sup>a-k</sup>. A procession found in a grave at Alambra with pottery  
 (1-6). 265<sup>a</sup> carries two jars of a shape not found in the eighty-  
 two graves of Alambra, nor had any of the vases painted decora-  
 tion. 265<sup>d</sup> contains a player on the double pipes. 265<sup>h-j</sup> are

three separate pieces. 265<sup>1</sup> looks like a bandaged mummy, but has the head and gesture of 19 (20, 5). Its face is covered by the well modelled mask of a cow. The procession may be a funeral of a woman, in which case the figure of the Semitic Venus represents the deceased. [See (1), N. B., p. 38.] The cow's mask placed over the face may be a symbol of the goddess's protection, since the cow was the animal of more than one eastern goddess. See 206.

266, P, with 268, 270, from Alambra with pottery (1-6). Probably figures of horsemen were marks of the position of the deceased.

273, P, with 275, 276, in graves at Curium with pottery (24).

307, P. From Ormidia with pottery (D).

318, P. From Curium. A baking scene.

323, P, with 324, from Alambra with pottery (1-6), may represent shrines.

326, P. From Amathus, not in a grave. The driver only remains ; the soldier is broken off ; his shield, which hangs behind the chariot, has for its boss the head and neck of an animal.

355-357, P. Cow-masks from Dali in a grave, found inside of the large red vase (D, 1).

363<sup>a</sup>, P and 374 were found with 7. Terra-cottas exactly like 363<sup>a</sup> were found by Dr. Schliemann at Mycenæ.

374. See 363<sup>a</sup>.

385<sup>a</sup>, 385<sup>b</sup>, P. Boats from tombs at Amathus with pottery, 899 (15, 2), 1898, 1908 (18) etc., 4839 (32, 4), 3696, 4088 (27).

#### GREEK TERRA-COTTA STATUETTES.

(CASES 16, 1-2; 18; 19.)

Vast numbers of similar figurines are found throughout the Roman world. Very few in this collection came from graves ; nearly all were found in two temples—one at Citium, the other at Hyle close to Curium. Those on (18-19, 1-2) are from Hyle, those on (18-19, 3-6) are from Citium. With the Greek figurines from the Citium temple were dug up certain non-Greek terra-cottas, Nos. 90, etc., which on p. 40 were pronounced Phœnician. This Greek temple, therefore, was originally Phœnician. Terra-cotta statuettes found in a temple, like larger and more expensive sculptures, are votive offerings made in asking a favor of the god,

or given in gratitude for kindness received. Even the figures of gods among these terra-cottas were in most cases only votive offerings and not made to be worshipped. The worshipper would offer a portrait of the god himself, or some figure or group, whether human or divine, that could be brought into relation with the occasion.

386 (18, 6), the image of a goddess, the general air of which is that of the Ephesian Artemis (Diana) and idols of other goddesses on the *Æ*gean coast of Asia Minor. Found with 389, etc.

389, 397, 414 (18, 6), 400, 402 (19, 5). These five are of one class and came from graves at Aphrodisium and Macaria, on the northeast coast [as also 386, 408 (18, 6)]. All five women seem to stretch their arms out wide, the hands being covered by long sleeves. These are real arms in 402, 414; in 389, 397, 400, they are false arms. All five have conical caps.

389 (18, 6), II, the left hand holds a flower on the bosom, the right hand hanging by the side holds the robe. See 389, etc. The latter gesture has some unknown religious meaning, and is very common in the religious art of Greece for goddesses and for women engaged in religious rites.

397 (18, 6), II, both arms hang and the fingers of both hands grasp the robe. The false arms are broken off. See 389, etc.

400 (19, 5), the same as 397.

402 (19, 5), see 389, etc.

408, VI, found with 389, etc. A woman holding a lyre in her left arm.

. 414 (18, 6), found with 389, etc.

425 (18, 6), II, archaic (*i. e.*, primitive) image of a goddess, probably Aphrodite (Venus), from Idalium, in a grave with pottery like 5115 (36, 2), unpainted and undecorated.

426 (18, 6), II, archaic, probably Aphrodite.

432<sup>a</sup> (18, 6), archaic head.

433 (18, 6), VI, archaic, a patera in the right hand.

438 (18, 6), archaic head.

439, 440, 444 (19, 6), 443, 445 (18, 3), a goddess seated on a throne, with high crown, long *chiton* (gown) and *himation* (shawl), and left arm on the bosom. The shawl, sometimes surmounting the crown, sometimes under the crown, often envelopes the left arm and hand. The right arm usually lies on the lap, but sometimes (445) holds a flower or fruit. The gestures belong to

Demeter (Ceres) and her daughter Kora, as well as to Aphrodite, so that it is uncertain by what name this goddess was called. The high crown and heavy draping belong more commonly to Demeter. The modelling, apart from the gesture, which is conditioned by religious tradition, is very good, and small as they are, these figures bear a fine air of dignity.

439, see 439, etc., two attendants with a box in one hand and some long object in the other.

440, see 439, etc.

443-445, see 439, etc.

452 (18, 3), heads of two figures like 439, etc., which probably sat side by side, in that case Demeter and Kora.

459 (18, 5), 460 (19, 6), 461 (19, 6), 462 (19, 5), attendants of the enthroned goddess 439. They have frequently the same high crown worn by some of the goddesses.

464 (18, 3<sup>b</sup>), head of goddess 439, etc.

490 (18, 3<sup>b</sup>), 491 (18, 4<sup>b</sup>), 492 (18, 4<sup>b</sup>), etc., are heads of the goddess 439, etc., or of her attendants.

525, 526 (18, 4<sup>c</sup>), probably heads of the goddess 439, etc., with crown broken off.

526, see 525. This and 924 (19, 3<sup>b</sup>) are two of the most beautiful faces in this collection of terra-cottas.

556, 557 (18, 4<sup>d</sup>), two fragments. Girls leaning their heads upon their hands.

584 (18, 3<sup>b</sup>), a small relief, indistinct from incrustation; probably Dionysos (Bacchus) sitting on a rock with the *thyrsos* in his left hand. Good modelling.

586 (18, 5), from Soli, on the northwest coast, in a grave with the pottery (37).

593, 598 (18, 5), 605 are the finest statuettes. In clay and modelling they are most admirable. 612 (18, 5) is equally good in modelling, but the clay is inferior.

593, see 593, etc., in chiton and himation, which last is closely folded about the figure.

598, see 593, etc., dressed like 593.

605, see 593, etc., in chiton without himation.

612, see 593, etc.

613, 615 (18, 4) humorous heads.

618, 618<sup>1</sup> (18, 4<sup>c</sup>) masks of tragic actors, which may have been their own offerings or made by their admirers.

619 (18, 3), on an Etruscan column, a head wearing a comic actor's mask. It may be a fragment of a lamp, the comedian's huge mouth serving as the nozzle.

620, 621 (18, 4), heads of comic actors in masks. See 618.

622 (18, 4), a small head of admirable modelling. Heads of men suffering pain are often Laokoon, Thersites, or Marsyas. From the satyr-like cast of features this may be Marsyas. He, with his flute, challenged Apollo with his cithara. Apollo defeated him, and then flayed him alive.

623 (18, 3<sup>b</sup>), strikingly like the ugly Egyptian god Bes, who was borrowed from Asia, whence it is probable that he went also to Greece as Silenos (Satyr). On his breast is the panther's skin, an allusion to the connection of Silenos with Dionysos. It is either the Egyptian Bes, or Silenos figuring as Bes.

624 (18, 3<sup>a</sup>), bust of Pan. See Lamp 80.

628–648 (19, 4<sup>a</sup>–4<sup>b</sup>), Cupids or mortal boys playing with geese and other birds, or holding fruits. Some of them seem to be scenes from human life. See Lamp 100, etc., p. 35. Many recall the stone statues of boys sitting on the ground and holding doves, etc. (N. Aisle, 26–32, 1.) Perhaps both series were offerings of mothers when they prayed for offspring.

670 (19, 3). More than one prince had his head modelled as Herakles, wearing the lion's skull for a helmet. So Alexander and Commodus. The face is not enough like Alexander to warrant the attribution.

677 (18, 3), medallion containing the face of Medusa, as it appears in the later art, no longer frightful. The head is winged.

690<sup>a</sup> (18, 5). This beautiful figure is from Italy, and the only piece in Cases 16–21 not belonging to the Cesnola Collection.

#### TERRA-COTTAS FROM THE TEMPLE OF APOLLO AT HYLE, NEAR CURIUM.

*In Cases (18–19, 1–2) 879, 880 (19, 3<sup>b</sup>), 926 (18, 4<sup>b</sup>), 696,  
700 (16, 1), 935 (16, 2).*

Most were found in pits outside of the temple, where they may have been buried by the authorities of the temple when the mass of cheap votive offerings grew in many generations too large for

the space, or it may have been done by the Christian iconoclasts. Nearly all of these statuettes are men, figures of soldiers on horse-back and in chariots, or heads crowned with leaves. The heads belong to men of all ages, from beardless youths to old men. Many of the figures have no legs, and the arms and bodies are shapeless, the bodies being nothing more than clay rods. The faces, on the other hand, are admirably modelled, as can be seen in spite of the incrustation. They are surprisingly realistic, and show a Roman cast of features. In the series of heads and figures of statuettes there are certain types of features often repeated. It looks as if the potter had provided himself with a few good moulds of heads, and set the casts of these on rods of clay, thus turning out for the poorer worshippers hundreds of votive figurines. Beside the figurines, a large number of heads of life-sized and smaller statues in terra-cotta were found at the same temple.

879, 880 (19, 3<sup>b</sup>) [see 628-648] are still more like the stone statues (N. Aisle 26-32, 1), many of which came from the Temple of Apollo at Hyle.

881, 882 (19, 1) are not from Hyle but Soli, and from the ruins of a temple. While the features, with their modelling, are evidently not of an early period, the hair is treated quite in the archaic manner, not in masses, but as a uniform surface of little curling rings.

883, 884 (19, 1), from the Temple of Apollo at Hyle, probably of the Roman period. For the hair, see 881.

908 (18, 1<sup>b</sup>), hair like 881.

920 (18, 1), a fine mask (not theatrical). The hole at top was used for hanging it. A frequent mode of decorating surfaces was the application of masks. One of these decorative masks was offered to Apollo at Hyle.

926 (18, 4<sup>b</sup>), a fine head from Apollo's temple.

#### TERRA-COTTA STATUETTES FROM THE TEMPLE OF CURIUM. (CASE F, SOUTH AISLE.)

N. B.—*A few pieces from other sources are included in this list.*

These also were votive offerings.

19, Semitic Venus, unlike any other in the collection, in

modelling between the rude and the advanced oriental terra-cottas, the face decidedly oriental, probably a woman's offering.

320, P, two women making bread.

385<sup>a</sup>, indistinct because badly baked, a negro, well modelled.

689<sup>a</sup>, horseman in helmet, chiton and chlamys, the two upper corners of which, as here seen, were fastened on the right shoulder. The crest of the helmet is broken off. Good Greek work.

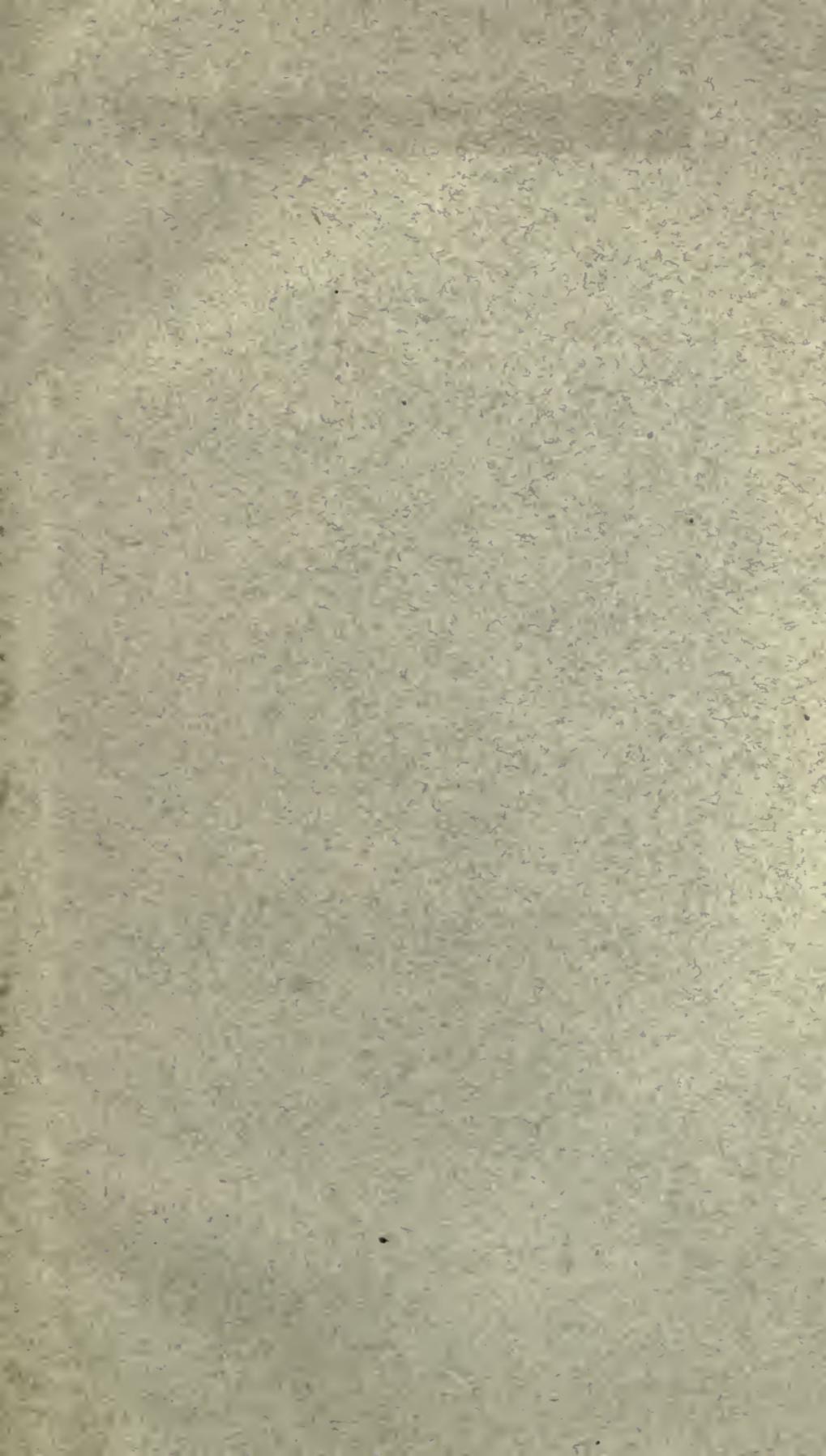
2426, 2426<sup>a</sup>, 2426<sup>b</sup>, 2427, 2427<sup>a</sup> (34, 2), are pitchers ornamented with the heads of women, except 2426<sup>b</sup>, which is a male head. All are of primitive workmanship. 2427<sup>a</sup> is plainly oriental and less rude than the others. 2427<sup>a</sup> came not from this temple but from a grave.

2421, 2422, see 2734, etc.

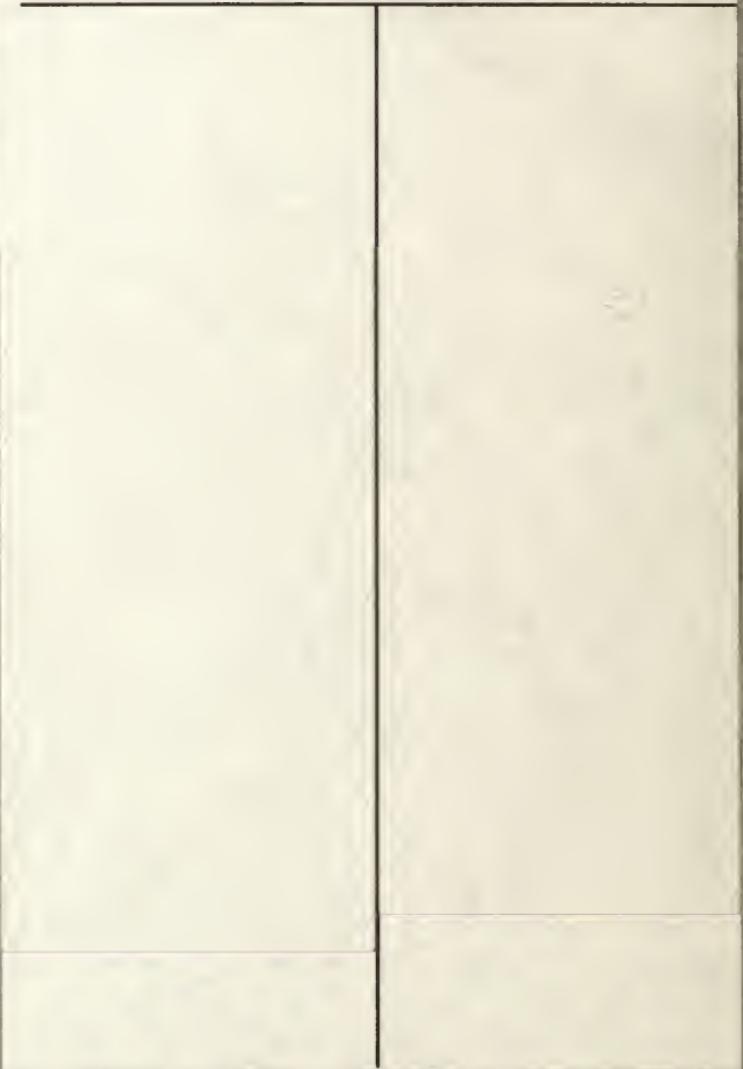
2734-2745. No 2744 was found in a grave. All these vases but 2744 have the figure of a woman sitting, now and then standing on the shoulder of the vase and holding in the right hand a pitcher, which is the spout of the vase. The figure on 2744 is Hermes holding the caduceus, and seems to be of the Roman period. The woman on 2743 (F, 1) is Greek of a good period and perfectly well modelled, except the arm and hand holding the pitcher. This was probably done by a workman ignorant of modelling, in fastening the figure on. All the other figures are of primitive styles, and have conical caps of the same shape as those worn by the men from the neighboring temple at Hyle of the Roman period. The left arm of these female figures usually is by the side and the hand holds the gown with the familiar gesture. (See II.) In one case, 2742, the left arm is crossed on the breast and possibly holds a flower. The features of some seem to be Semitic; those of 2739, especially in profile, are Greek.

4585 (35, 4), a vase found in a grave. The three legs are bearded heads and strikingly Semitic.

5502 is a very interesting piece, a vase in the shape of a man crouching asleep at the foot of a tree. It is probably Pan, as the features and the remains of horns on the forehead suggest. It is an admirable piece of modelling. The right lower leg and foot are bad, as is often the case with hands and feet in Greek terracotta statuettes—for example, in the Tanagra figurines.



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